

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Gosse.*

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VOL. 51—No. 6.

SATURDAY, FEBRUARY 8, 1873.

Price { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY, SATURDAY,
February 8.—The FIFTEENTH SATURDAY CONCERT and AFTER-NOON PROMENADE. Schumann's "Parade and the Peril." Mme. Lemmens, Miss Katherine Poyntz, Miss Annie Batterworth, Miss Lewis, Miss Jacobs, and Mdme. Patey; Mr. W. H. Cummings, Mr. Dudley Thomas, and Signor Foli. The Crystal Palace Choir. Full Orchestra. Conductor—Mr. MANNS. Reserved numbered stalls, Half-a-crown; Transferable Stall Tickets for the Eleven Concerts, One Guinea. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

WEDNESDAY EVENING NEXT, FEB. 12.

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—Under the direction of Mr. John Bookey.—WEDNESDAY Next, Feb. 12, at Eight o'clock. Artists—Miss Edith Wynne, Miss Banks, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Miss Kate Roberts. Conductors—Mr. J. L. Hatton and Mr. Lutz.—Stalls, 6s.; family tickets (for four), 2ls.; balcony, 3s.; area, 2s.; gallery and orchestra, 1s. Tickets of Chappell and Co., New Bond Street; Austin, St. James's Hall; Keith, Prowse and Co.; Hays, Royal Exchange Buildings; and Bookey & Co., Holles Street.

NEXT FRIDAY.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir MICHAEL COSTA.—On FRIDAY NEXT, February 14th, Haydn's "CREATION." Principal Vocalists—Miss Edith Wynne, Mrs. Suter, Mr. Vernon Rigby, and Mr. Santley. Organist—Mr. Willing. Tickets, 3s., 5s., and 10s. 6d., are NOW READY.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor—Mr. BARNEY. Under the immediate patronage and sanction of the Council of the Royal Albert Hall. FIRST CONCERT, on WEDNESDAY, Feb. 12, at Eight o'clock. Bach's Passion (St. Matthew), Madame Florence Lanci, Miss Julia Elton, Mr. Cummings, Signor Foli. Organist—Dr. Stalner. Band and Chorus of 1200. Loggia (to hold eight persons), £2 10s.; Boxes (Grand Tier), 2s. 3d.; Boxes (Upper Tier), 2s. 10s.; Amphitheatre Stalls, 7s. 6d.; Area Stalls, 5s.; Balcony, 3s.; Gallery, 1s. Tickets and Prospectuses of the series, of Novello, Ewer & Co., 1, Berners Street, W., and 35, Poultry, E.C.; the usual Agents; and at the Royal Albert Hall.

MENDELSSOHN'S SCHOLARSHIPS FOUNDATION. In honour of the Memory of FELIX MENDELSSOHN-BARTHOLDY, for the Education of Musical Students of both sexes at home and abroad, under the control of the Committee.

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Bankers—Bank of England, Western Branch, Burlington Gardens, W. The income from the vested capital of the Foundation (about £1,500), being inadequate to maintain continuously even one single scholar, the present

APPEAL

is made to Musical and other Societies interested in Art and Education, Cathedral Chapters, Professors, and lovers of the Musical Art in General, in order to RAISE the FUND to an amount sufficient to serve the purpose for which it was established.

The following donations are gratefully acknowledged:—

First SUBSCRIPTION LIST, January 1873.

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OTTO GOLDSCHMIDT, ARTHUR S. SULLIVAN, Hon. Secs.

201, Regent Street, W., Feb. 1, 1873.

MONTHLY POPULAR CONCERTS.—BRIXTON.—Director—Mr. RIDLEY PRENTICE. FIFTH CONCERT, TUESDAY Evening, February 11th. Messrs. Straus, Ridley Prentice, Minson; Miss Purdy; Mr. Carter. Sonatas (pianoforte and violin), C minor, Beethoven; D minor, Schumann; No Plus Ultra, Woelfl; Preludium, Andante, and Gavotte (violin solo), Bach. Tickets, 5s., 2s. 6d., 1s., of Mr. Ridley Prentice, 39a, Wimpole Street, W.

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ASSEMBLY ROOMS, MARGATE,
(Kindly lent for the occasion by EDWIN VILLIERS, Esq., the Proprietor.)

ON TUESDAY, 18th FEBRUARY, 1873, MRS. FRANCIS TALFOURD'S Fifth Annual Vocal and Instrumental GRAND CONCERT will be given in aid of the above Institution, when the following eminent Artists and kind friends have generously promised their valuable services: Mme. Thaddaeus Wells, and Mme. Dericie-Lablaeche (from the Royal Italian Opera); Mr. Bernard Lane, and Signor Caravaglia (from the Royal Italian Opera); Mr. J. L. Hatton, and Signor Tito Matti (celebrated Composer and Pianist to the King of Italy); Mrs. Francis Talfoord, Mrs. Templer, Mr. Purdy, Mr. John Henry Craft.

Under kind and distinguished local patronage, and His Grace the Duke of Marlborough, the Most Hon. the Marquis of Salisbury, the Right Hon. Earl Granville, K.G. (Lord Warden of the Cinque Ports), the Right Hon. the Earl of Granard, K.G., the Right Hon. Earl Kenmare, the Right Hon. Lord Vaux of Harrowden, the Right Hon. Lord Fitzwalter, Sir George Bowyer, Bart., the Patrons, Vice-Patrons, and the Trustees of the Alexandra Homes.

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Conductors—Mr. J. L. HATTON and Signor Tito MATTI.
Doors open at Half-past Seven o'clock, commence at Eight precisely.
Carriages may be ordered as Half-past Ten.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET, CAVENDISH SQUARE, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERT. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:—

37th Concert Wednesday, February 19th.
38th do. Wednesday, April 2nd.
39th do. Wednesday, May 14th.
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & CO., 244, Regent Street, and Messrs. CHAMRE, WOOD & CO., 201, Regent Street.
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TESTIMONIAL TO MR. VAN PRAAG

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year, and left without the means of sustenance and support. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these sad circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf; to which contributions are earnestly and respectfully requested.

Messrs. Ashdown & Parry	£5	Messrs. Stanley Lucas, Webber & Co. £1 1
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* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

TUESDAY NEXT.

MISS PURDY will sing, at Mr. Ridley Prentice's Classical Concert, on TUESDAY next, "O DEL MIO DOLCE ARDOR," Stradella, and Schubert's "WITHER." Town address, 35, Victoria Road, Kensington, W.

"MARY DEAR."

MR. ALFRED HEMMING will sing the admired song, "MARY DEAR," during his engagement in Glasgow and other towns in Scotland, during the present month.

"WHEN THE WIND BLOWS IN FROM THE SEA."

M DME. THADDEUS WELLS, & MR. ORLANDO CHRISTIAN, will sing Henry Smart's popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at UXBRIDGE, Monday, Feb. 10th, and at the Town Hall, Abingdon, on Tuesday, Feb. 11th, at Mr. Fred. Cauldry's Grand Concerts.

SIGNOR GUSTAVE GARCIA AND MADAME MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

MR. JENNINGS.

MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years presented his accepting Engagements in London. Address, 50, Shursted Street, Kensington Park, S.E.

CONCERTS, Bazaars, Hebrew Weddings, Readings, & Meetings, and Balls.—The QUEEN'S CONCERT ROOMS, Hanover Square, Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

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N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.

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MENDELSSOHN'S
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By JOHN THOMAS,
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The New Year's Chimes. 3s.

Thy Voice is Near. 4s.

Oh, chide me not, my Heart. 3s.

When the soft south wind. 3s.

The Wishing Cap. 4s.

N.B.—All post free at half-price in stamps.

A ROSE IN HEAVEN. New Song. By FRANZ ABT.
No. 1 in F, No. 2 in G, &c.; free by post 23 stamps each. "This little gem will haunt the memory of those who hear it long after the song has ceased."—*Vide Graphic*. Also as a Duet for soprano and contralto, 4s.; as a Piano solo, by Brinley Richards, 3s. London: ROBERT COCKS & CO., New Burlington Street.

Just Published,

THREE SONGS,

By L. M. WATTS.

No. 1. "STANDING GAZING OVER THE SEA,"	3s.
2. "RIPPLE, RIPPLE, GENTLE STREAM,"	3s.
3. "SHINE ON, FAIR MOON,"	3s.
London: DUNCAN DAVISON & CO., 244, Regent Street,	
Where may be obtained, composed by L. M. WATTS,	
"HOME TO MY HEART,"	3s.
"THE REASON WHY,"	3s.

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps—"The King of my Heart" really deserves its popularity."—*Bradford Evening Mail*. "An exquisitely beautiful and finished composition."—*Review*, Cramer & Co., 201, Regent Street, W.

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THE RUSTIC DANCE. Music by J. MALLANDAINE, will be performed nightly in HERVE's Opera, L'Œil Crêve.

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Composed by HENRY SMART.

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BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
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WARWICK MANSION.

THE ORIGIN OF PUBLIC CONCERTS.*

In days gone by, the most skilful musicians knew no way of turning their talent to account except by entering the service of a prince, a church, a monastery, or a theatrical manager. On the one hand, they did not enjoy the liberty of action which they enjoy now-a-days; on the other, they did not find in the then little advanced state of civilization the means of assuring their independence. In France, fortune emanated from the Court; it was to the latter, as to a central point, that the efforts of every artist were directed. Boundless generosity rewarded talent there, no matter of what kind. The favours of the prince were not, however, always distributed with discernment; mediocrity sometimes obtained by means of intrigue what should have fallen to the share of merit alone, but merit rarely failed to be appreciated. Tranquil as to their lot, musicians of eminence lived in a state of pleasant indifference, and troubled themselves about naught save their reputation. They never thought of appearing at public concerts, or of speculating on their skill; besides they could not have done so. If Court favour has its advantages, it is attended also by its drawbacks, for it creates privileges, corporations, and monopolies. The individual man is nothing under an absolute monarchy; he must be classified to obtain protection. In vain would a violinist, a harpsichordist, or a singer have tried to get up a concert on his own account; a thousand obstacles would have arisen to prevent the accomplishment of his project. The "king of the violins," and his company of the "fiddlers and players on instruments both high and low," would in France have prohibited the concert, seized the receipts and the instruments, and had the artist fined for not having, as a preliminary step, taken out a license as a "dancing master." The speculator, too, in the *Concerts spirituels*, who was himself obliged to pay a royalty to the Grand Opera, would have claimed his privilege, and obtained a warrant from the Parliament against the delinquent, empowering him even to have the latter "arrested bodily."

The most renowned artists, such as Caffarelli, Besozzi, Pugnani, Viotti, and many others, who visited Paris previous to the Revolution of 1789, could not escape this influence of privilege. They were obliged to appear at Court, or the Concerts spirituels, or else remain unheard.

It was the same in the provinces; the privilege enjoyed by the theatrical managers enabled them to put down any play or public entertainment not their own.

Such is the power of custom among public officials, that this abuse has actually survived the revolution which destroyed other privileges and monopolies; a theatrical manager is entitled to a part of the receipts of any concert given in a town of his theatrical *arrondissement*, or circuit, even when he is not there; this, combined with the vexatious rate levied for the poor, and the expenses incurred for the concert itself, sufficiently explains why artists refrain from giving entertainments of this description in France. However, be this as it may, the first "public concerts" were not given in that country till after the month of January, 1791, when they were declared free by law.

In Germany, artists did not formerly enjoy a greater degree of liberty for exercising their talent, than did their colleagues in France. Their slavery was even more severe, for, in certain parts of the country, such as Prussia, for instance, they were not allowed to travel without the permission of the prince, even though they were not engaged in his service; it was sufficient that they had been born his subjects. Bohemia furnished excellent instrumental performers of all kinds, who spread all over Germany; but, if they did not succeed in entering the service of some prince, or powerful nobleman, they were frequently compelled to combine and form a strolling band, going from château to château, or even stopping in villages and playing while the rustics danced. The greatest artists, such as Quantz, and Franz Benda, the celebrated violinist, could not escape this hard necessity; it was thus that they laid the foundations of their subsequent reputation, for there were no concerts at which they could appear. Mozart, whose precocious talents made so brilliant an impression, seems to have been the first to have given concerts on his own account during his travels with his

father, so that such entertainments in Germany do not probably date farther back than 1762.

Academie privée, private concerts, are met with at a very early period in Italy, but the *Academie pubbliche*, or public concerts, date only from the last twenty years of the eighteenth century. All the great singers were engaged at the theatres, or in the churches, where only they were to be heard. As for instrumental performers, they, also, were in easy circumstances, and not under the necessity of resorting to concerts with a view to increase their incomes. The majority were in the service of different princes, or the rich churches of certain large towns. If the reader will examine the music of the old Italian violinists, he will find that most of the pieces are entitled *Concerti*, or *Sonate da Chiesa*, and it was in the churches that they were executed. The practice of appearing in the immense basilicas of Italy has even been continued down to the present time by Italian instrumentalists. In his youth, Paganini frequently played in the churches of Genoa, Parma, and Bologna. At present, concerts are usually given between the theatrical seasons, and their number has increased to excess.

The English are the inventors of public concerts. We find in the *London Gazette* the proof that in this respect they were more than a century ahead of the other nations of Europe. Their mind, more industrial than artistic, perceived the advantage that a musician may derive in a pecuniary sense from his talent.*

In the *London Gazette*, No. 742, of the 30th December, 1672, we read:—"These are to give notice that at Mr. John Banister's house, now called the Music-school, over against the George tavern, in White Friars, this present Monday, will be Music performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

An advertisement of the same kind appeared in No. 961 of the same paper, dated February 4th, 1674. The concert announced is a very strange one. We read: "A rare concert of four marine trumpets, never before heard in England. Any person desiring to hear it, can come to the Fleece Tavern, near St. James's, about two o'clock in the afternoon, any day in the week, Sunday excepted. The concert will last an hour, and begin again directly afterwards. The best places are a shilling, and the others sixpence."†

We learn by the same *London Gazette* that on the 6th April, 1693, and on the 30th October of the same year, the celebrated Italian singer, Tosi, gave two concerts in London, one in Charles Street, Covent Garden, and the other in a place called York Buildings.

The custom of giving public concerts has continued from that time down to the present, not only in London, but throughout England, and the number of these entertainments has increased in an incredible manner. Art is not thought of at them, and the execution is generally very negligent; the audience derive little pleasure, the artists reap no glory, but the concerts bring in a great deal of money to those who are patronized by the fashionable world, and that is enough.‡

LISBON.—If the telegrams received from this capital are correct, Signor Braga's new opera, *Caligola*, has proved a tremendous hit, but "all is not gold that glitters," and the news "per cable" is sometimes to be received *cum grano salis*.

* Of course, no Frenchman, which the author of the article evidently is, could write about England without some such clap-trap as the above. It may, perhaps, not be deemed irrelevant if I enquire whether all the French and other foreign artists, who visit this country in such large numbers, do not, though not possessing, like Englishmen, a mind "more industrial than artistic," perceive the advantage "a musician may derive in a pecuniary sense from his talent?" We never heard of one who did not obtain as good terms as he could, and who would not have accepted even better had they been offered.—TRANSLATOR.

† Not having the original English text of this advertisement, I have been obliged to translate from the French version.—TRANSLATOR.

‡ This is very lamentable, but the most lamentable part of the business is that French and other foreign artists seem to be as indifferent as the most materialistic Englishman to the sad fact that they "reap no glory" from concerts; sad to say, they are quite as eager as the poor benighted natives of these isles for money and the patronage of the fashionable world, or, as it is charmingly and correctly put by the French author, of "la fashion."—TRANSLATOR.

* From the *Guide Musical*.

LYRICAL NOVELTIES AT BRUSSELS.

M. Humbert, the manager of the Fantasies Parisiennes, can boast, at this moment, of a success—a genuine success—in *La Fille de Mme. Angot*, buffo opera in three acts, by Clairville, Siraudin, Koning, and Lecocq.

It is long since we saw at the theatre a better piece; it is interesting, perfectly proper, and crisp; while, we are bound to say, the *mise-en-scène* is worthy of the work.

The plot is laid in Paris in 1798, under the Directory. We witness a love intrigue between the sprightly Clairette (Mdlle. Luigini) and Pitou (Mario Widmer), the reactionary songster. Clairette is beloved also by Pomponnet (Joly), a gallant hairdresser, whom she is going to marry. Mdlle. Lange (Mdlle. Desclauzaz), the celebrated singer of the period, plays an important part in the work; for we are not ignorant that, protected by Barras, she exercised a certain influence among the reactionary conspirators, at whose head she here places the song-writer, Pitou. But wherefore tell you any more of what passes in review before the spectators during the three acts? Will you not soon go and appreciate for yourself *La Fille de Mme. Angot* at M. Cantin's theatre? While you make acquaintance with the artists who "created" the piece, we, for our own part, shall enjoy *Hloise et Abeillard*, played by the company of the Folies-Dramatiques.

Never hardly has a novelty been presented at Brussels under such favourable conditions, and it is simply an act of justice to congratulate M. Humbert on the care he has bestowed upon it. The scenery and the costumes, especially the latter, designed by that inimitable artist Grévin, are marvellously executed. As for the interpretation, we must mention particularly Mdlle. Luigini, who gave with excellent effect the couplets:—

" Eh bien! vraiment ce n'était pas la peine
De changer de gouvernement."

The chorus of conspirators:—

" Perruques blondes, et collets noirs"

s enthusiastically encorèd.

Mdlle. Desclauzaz gives the cue admirably to Mario Widmer in the two charming couplets about the Republic, and to Mdlle. Luigini in those where the two ladies indulge in the reminiscences of their girlhood.

Madame Delorme is well suited in the part of a gossip of the Halle, and the audience every evening make her repeat the lines:—

" Pas bégueule,
" Forte en gueule
" Telle était la mère Angot."

Lastly, let us mention MM. Mario Widmer, Toussé (the eccentric "muscadin"), and Chartier, all three satisfactory. In a word: an immense success, a mine of gold for the clever manager, whose zeal and exertions have been and will still be largely rewarded.—*La Comédie*.

A HYMN OF ASPIRATION.

As drooping flowers pine for rain,
When parched with heat of day;
As weary trav'ler longs again
For home when far away;
So thirsts my soul, O God, for thee,
Let Heav'nly dews descend;
Refresh my path, and let me be
Supported to the end.

Unto the end.

How weary would the journey prove,
Without Thy guiding hand;
Oh, give me Wisdom, Grace and Love,
Thy ways to understand.
Altho' the sky may be o'ercast,
And storms may cloud my way;
Yet let me see Thy face at last,
And live in perfect day.

In perfect day.

M. A. BAINES.

TONIC SOL-FA STATISTICS.

(Communicated.)

The paper or statistics by Mr. J. S. Curwen, read at the recent meetings of the Tonic Sol-fa College, has been published. After noticing that, five years ago, when a census was taken, the number of pupils annually passing through the Tonic Sol-fa classes was found to be 200,000, the writer, in the absence of a second census, proceeds to calculate the present number of pupils by reference to the sales of instruction books and apparatus. The result is that 315,000 pupils are believed to be studying the method at the present time. The certificates issued by the Tonic Sol-fa College are sixteen in number, five in vocal practice, three in Musical Theory, one for the teacher, four for various classes of instruments, the others in Harmony Analysis, Composition, and the Ordinary Notation. In thirteen years 86,000 Elementary Certificates have been taken, and 17,000 Intermediate. There have also been issued 508 Member's, and 173 Advanced, Certificates. The Correspondence Classes, conducted by the College, have been joined by 800 students in Harmony Analysis, and by 400 in Elementary Composition.

The unfounded character of the statement, that the Common Notation is a strange language to the Tonic Sol-fa pupils, is shown by the large proportion of those who choose to pass the optional examination in the Common Notation. This examination, commencing with singing a hymn tune at sight, increases in difficulty with each certificate. For the Member's, the candidate has to write from memory the air of a tune containing transition, to sing at sight a passage containing change of key and the minor mode, and analyse the chords of a hymn tune; for the Advanced, he has to sing at sight a passage containing transition of several removes, and to translate a passage in the keys of E, B, A flat, or D flat—containing a distant modulation—from the new notation to the old. It will thus be seen that this examination is a thorough one, yet two-thirds of those who take the Intermediate, four to one of those who take the Member's, and eight to one of those who take the Advanced, choose to pass it. The literature which now supplies the movement is referred to as an index to its vitality. At least twenty other publishers have issued works in the New Notation; Mr. Curwen himself having over 12,000 pages of music on sale. Among recent proofs of the extent of the movement, the fact that 9,000 of the 11,000 singers, under the Band of Hope Union, at the Crystal Palace, preferred to use the Sol-fa Notation; and that all of the 100 teachers of schools under the London School Board did the same. Two of the four choirs which competed at the National Music Meetings last year were Sol-fa choirs; one of the others was half made up of Sol-faists, while the number of Sol-faists in the Welsh chorus was considerable. Moreover, a Sol-fa choir won the only contested choral prize. In the Colonies and foreign parts the method had widely spread; indeed, considering that thirty years ago it was hardly known beyond a Norwich day school, its progress can only be described as marvellous.

[We are always glad to have this interesting subject ventilated, or—to drop metaphor—discussed.—ED. M. W.]

DRESDEN.—Herr Carl Oberthür, from London, gave concert in the large *salon* of the Hotel de Sage, on the 25th of January, when, as on former occasions, his harp playing was so much admired that he was unanimously recalled after each of his performances, and, after his elegant solo, "Clouds and Sunshine," was obliged to give another piece, his "Fairy Legend." Mr. Oberthür also played his "Concertino," in which Herr P. Pabst distinguished himself greatly by his musician-like accompaniment on the pianoforte; the slow movement of this composition elicited most unbounded applause. Mr. Oberthür was assisted by Fraulein von Sorgen, who was very successful in some songs by Schubert, Schumann, and F. Lachner. Herr P. Pabst proved himself a capital pianist by his excellent playing of Chopin's Polonaise, Op. 63. All the Dresden papers speak in most flattering terms of Mr. Oberthür's talent and success. The concert gave general satisfaction, and was patronised by almost all the English and American families residing here.

FRANKFORT-ON-THE-MAINE.—The Seventh Museum Concert opened with Beethoven's first Symphony, respectably performed by the orchestra. Mdlle. Emma Brandes played several pianoforte pieces, including Chopin's E minor Concerto, Schumann's E major Novelette, Op. 21, No. 7, and Mendelssohn's Scherzo, Op. 16, No. 2. Herr G. Henschel, a bass-baritone from Berlin, sang, among other things, a song from *Alexander's Feast*, "Mainacht," by Brahms, "Lachen und Weinen," by Schubert, and a Lithuanian Song by Chopin. The concert wound up with Franz Lachner's Fifth Suite.—At the Sixth Chamber Music Soirée given by the Museum Society, the principal feature was Beethoven's Quartet in B flat major, Op. 130. R. Schumann's "Märchenbilder" fared but badly after this gigantic work. The last piece in the programme was Mozart's Quintet for two Violins, two Tenors, and a Violoncello.

MUSIC AT BOULOGNE-SUR-MER.

(From our own Correspondent.)

Herr Reichardt's concert, given in aid of the Orphans and Hospital of Boulogne, which came off last Wednesday at the *Etablissement*, was a tremendous success in every way.

To "get up" a concert in aid of a charity in any place is always a difficult undertaking, but the way in which Herr Reichardt has been supported, especially by the English, on this occasion, beats even his previous efforts in 1868. To prove to you how hard he himself worked to get a good programme and good audience together, I can inform you that he has been busily engaged calling upon the best families in the town during the last four weeks. The result was that when the doors of the *Etablissement* were opened at 7.30 p.m., on Wednesday, an amateur choir of about sixty ladies and gentlemen (already well drilled in their parts by four previous rehearsals, which Herr Reichardt had superintended himself,) and a crowd of his admirers flocked into the hall. By eight o'clock, the time announced for the concert to begin, the whole body of the hall, side galleries, and galleries above, were crammed, and there must have been one thousand persons in the building—a very exceptional thing at this time of year at Boulogne.

The view of the audience from the upper galleries has been much commented upon by the local press—of course the toilettes, the sweet faces, and so on are reviewed in truly French style; suffice it to say that the whole of the audience, from whatever point of view, looked charming and charmed.

And now for the programme, the order of which I do not follow. The two overtures which commenced each part, performed by the Société Musicale, under their able conductor, M. Lefebre, went off well, especially the difficult one by Berlioz, "Les Francs Juves," on their performance of which I have already written in your columns. Mdlle. Blahetka, a pet of the Boulognaises, not only as a pianist but as a highly distinguished lady, was received with quite an ovation. Her playing of the difficult Fantasia by Thalberg on *Motifs* from "Le Barbare de Séville" was simply perfection. We regret that we have so seldom an opportunity of admiring this lady.

A Trio by Meyeder was finely played by Mdme. Pellereau (another distinguished pianist), M. Picard, violin, and M. Descotes, violoncello. A harmonium solo by the well-known organist, Guilmant, was exquisitely performed by that gentleman's sister, Mdme. Carles Guilmant, and another piece which gave much satisfaction was a duo on two pieces on *Motifs de Guillaume Tell*, executed by M. O'Kelly and his pupil, Mdlle. Dubois.

The Orphéon Society of Boulogne, lately reorganized, were much applauded for their singing "Une nocturne," by Denevere, under the direction of their clever conductor, M. Picard.

The choruses of "La Charité" and "Prière de Moïse" occurred at the end of each part of the programme and they both went off well. There were on the stage on each occasion about 150 performers—at least 80 amateurs—the rest consisting of the Orphéon and Société Musicale. Their rendering of both pieces was really beyond the expectations of their conductor and to the amateurs' M. Picard—need I add more?

Mdme. Duranti, who came specially from Brussels to assist her brother artist, Herr Reichardt, in his charitable purpose, possesses a rich, splendid, soprano voice of large compass and much sweetness, and we can at once see that this lady has received a most careful training. She combines, moreover, with beauty of voice, beauty of person, which combination goes far to "make up" a *prima donna* now-a-days. Her rendering of the air, "Fors è lui" (*Travata*), so full of difficulties, established Mdme. Duranti at once among the audience as a great and experienced artist. It is needless to say that the applause and recall which followed were both hearty and unanimous. In the romance, "J'aime et je suis aimée," composed by Herr Reichardt, she created quite a furor, eliciting a hearty encore from all parts of the hall, to which she gracefully responded by singing, with great good taste, a simple English ballad, "Beware."

To make room for all the local talent, Herr Reichardt reserved for himself but one solo, which was his deservedly admired song, "Love's Request" (in French; "Reste ! Reste !"). How Reichardt sings that song must be well known to yourself and all concert-goers in London. Suffice it to say that both as composer and singer he was rewarded with a unanimous and hearty greeting. In the duo with Madame Duranti, "Da quel di" (*Linda di Chamouni*), Herr Reichardt displayed his fine Italian "Methode," and in that from *Mireille* (*Chanson de Magali*), the words of which are so beautiful. Both artists were at their grandest, and both duets were received with great enthusiasm.

And now, how shall I finish speaking of Herr Reichardt? As a singer?—No ! he is too well known for that.

As a composer? No, for who has not heard "Thou art so near and yet so far!" or many more of his numerous charming compositions? Rather let me speak of him as a philanthropist, who, having gained his laurels, now comes before the public again in the town where he has

settled down, and where he is as much respected as a gentleman as he is as an artist, to go to work and personally organize and superintend a work which has resulted in the donation of the munificent sum of nearly £100 (after deducting all expenses) to the Orphans and Hospital, St. Louis, of Boulogne-sur-Mer.

THE HUMAN VOICE.

(From an occasional Contributor.)

The medical students of University College assembled, to the number of about 200, on Thursday afternoon last, to hear a lecture which Professor Sharpey had especially asked Herr Behnke, of Birmingham, to deliver, on "The Human Voice." Beginning with the remark, that his lecture had been prepared for a musical and not for a medical audience, and that whereas he had before been afraid that it was too scientific, he was now afraid that it was far too unscientific. Herr Behnke proceeded to explain the structure of the larynx, and the manner in which the vocal cords are stretched. An ingenious model represented the cartilages of the larynx and their motions as the voice is used. The removal of the front of this model laid bare a section of the larynx, with the vocal cords exposed to view, the stretching of which, as the cartilages moved, being shown. A second model represented a view of the vocal cords from above, and its mechanism showed the position of the cords when at rest, when producing sound in the chest register and in the falsetto. These models were of sufficiently large size to be seen by the whole auditory. At the close of the lecture Herr Behnke, by the help of the lime-light and a laryngoscope, exhibited his own larynx and vocal cords to the students, who crowded eagerly round him. He first sang G (on the second line of the treble staff) in the falsetto register, the vibrations of the fine inner edges of the cords being imperceptible to the naked eye. When, however, he sang G an octave lower in his chest register, the fluttering vibrations of the cords were clearly seen. He then sang the scale between these notes, the point of transition from one register to another being plainly perceptible. The head voice in women was described as being due to the vibration of the chords through only half their length. Herr Behnke also referred to the common error of considering that the voices of men and women were the same an octave apart. The truth was that our Creator had given us one great voice, the lowest part of which belonged to the basses, the next to the tenors, the next to the contraltos, and the highest to the sopranos. The voices of tenors and contraltos, for example, on identical notes, could not be distinguished one from the other. It was a great mistake in tenors to think there was anything unmanly in the falsetto, and for contraltos to think there was anything unwomanly in the chest voice. When the demonstration was over, Professor Sharpey moved a vote of thanks to the lecturer, which was carried in the hearty style for which medical students are noted. The perfect silence and attention which prevailed during the lecture hour was the best proof of the interest awakened. Herr Behnke was surrounded after the lecture by students anxious to ask further questions, and his laryngoscope was used by several volunteers, who, however, owing to the practice necessary in keeping the epiglottis back against the tongue, so as not to shut out the vocal cords from view, were not successful. There is a probability that Herr Behnke will before long have an opportunity of delivering his lecture before an audience of professional musicians in London. A full report of the lecture appears in the *Lancet*.

THE MUSIC OF THE SOUL.

They say there's music in my soul,
And 'tis a "gift divine;"
Yes, all our gifts descend from Heav'n,
I do not call it mine.

It comes from Heaven, and well I know
That such gifts are rare;
If used aright they purify,
Or else they prove a snare.

When melody is in the soul,
Its chords may silent be,
Till touched by some sweet messenger
Of love and sympathy.

Melodious thought, expressed in song,
Ne'er fails to thrill the breast;
It gives us foretaste of pure bliss,
And hails the soul to rest.

M. A. B.

[Feb. 8, 1873.]

THE BELGIAN NATIONAL HYMN.*

It is said that Van Campenhout, the composer of "La Brabançonne" has not a tomb worthy the services he rendered the national cause. It is even asserted that, during the works recently carried out in the cemetery of the Porte de Louvain, the modest tombstone erected to his memory was displaced, if not actually removed altogether. Until I have fuller details, I do not believe anything of the kind. Not that I am a very ardent partisan of the Revolution of 1830, far from it; but I think that, when a hymn is adopted as a national motto, the least that can be done is to surround with pious veneration the mortal remains of him who, during the days of conflict and suffering, drew from his patriotic lyre sounds, which, after reviving the sinking courage of those who first heard them, still cause the hearts of the old insurrectionary heroes to vibrate with emotion.

Frankly, I should not like to have composed "La Brabançonne"; it is a hotchpotch of the *Dame Blanche*, *Joseph en Egypt*, and the troubadour style of the first Empire, calculated to 'drive away everyone who now-a-days feels any aspiration for liberty and independence beating in his heart. Still, I should have experienced great pleasure, had I been able to ameliorate during the latter years of his existence, as a friend of mine did, with noble and spontaneous devotion, the position of him who celebrated in song the Belgian Revolution. I do not deny that I should have liked to have been the person to whom this letter, the original of which is in my possession, was addressed:—

"SIR.—At the request of M. D., you have had the extreme kindness to exert yourself in my favour with the Minister of the Interior, who appears to take some interest in the author of 'La Brabançonne.' After giving this proof of your solicitude for me, be kind enough to accept my thanks for your mediation, which has had a favourable result, seeing that M. Nothomb has just granted me a subsidy, as a reward for my labours in musical composition, and regrets that the state of pecuniary matters will not permit the Government to allow me this year a larger sum. I remain, my dear sir, your humble servant,

"Brussels, 12th October, 1843. VAN CAMPENHOUT."

Subsequently, thanks to the efforts again of my worthy friend, Van Campenhout received, on the proposal of M. Van de Weyer, a pension of 1200 francs, and the decoration of the Order of Leopold.

The authors of national songs are everywhere the objects of certain honourable marks of distinction, justified by uncontested services rendered to the State. I am, therefore, inclined to believe that the dispersion of Van Campenhout's mortal remains—if, indeed, they have been dispersed at all—is to be attributed to time, the great leveller.—If "La Brabançonne" continues to be an obligatory element in all our patriotic festivals, it is because no one has anything better to offer us. Let us see what Fétiis says:—"La Brabançonne possesses the qualities requisite for things of this kind: frankness, naturalness, and rhythmical force." Fétiis is not happy in his opinions of national songs.

1. Did he not attribute "La Marseillaise" to an obscure musician, named Navoigille? 2. Did he not treat the author of "God save the Queen," whom he did not then know, as a man who did not rise much above mediocrity in the two things he attempted: poetry and music? Ah! had Fétiis known Carey!

"La Brabançonne" is one of those airs which may be, strictly speaking, endured, but which no critic with any circumspection ought ever to put forward as a model of its kind. More than one endeavour has been made to replace it by something else. Some years ago Vieuxtemps tried to substitute a hymn of his own manufacture. It was gentle, placid, and simple. You would have taken it for the final quartet of a comic opera of the eighteenth century, in which the father, the mother, the daughter, and the son-in-law express the happiness arising from a state of perfect agreement. This new kind of Brabançonne was not, however, successful. What a pity!

FRANCESCO D'AVILA.

BERLIN.—His Majesty, the Emperor-King Wilhelm I, has conferred the Order of the Red Eagle, Fourth Class, upon Herr Joachim, and also upon Herr Ludwig Erk.—Herr Ullmann selected the Royal Opera-house for two concerts he lately gave here with his travelling company, but the experiment was not a success, artistically or pecuniarily.

* From *La Nouvelle Plume*.

PAULINE LUCCA IN BOSTON.

The following criticism of the gifted *prima donna's* Marguerite in *Faust* is from the *Boston Gazette*:—

"The great triumph of the week, however, was the performance of *Faust*, on Friday night, when the house was crowded by as brilliant and as fashionable an assembly as we have ever seen in the theatre. Madame Lucca was the Marguerite, and in artless simplicity, the girlish tenderness, the charming modesty, and the exquisitely delicate unreserve with which she invested her impersonation of the part, gave what all who saw it felt was the true rendering of the character. There was nothing in it of the high-born and high-bred lady stepping from her boudoir to masquerade, but the actions and the demeanour of an unsophisticated girl. From the very first moment that Marguerite appeared with downcast eyes, penetrated by a divine modesty, standing with an exquisite timidity and a chaste reserve, listening to the addresses of the sensuous Faust, till with ruined hopes and shattered mind her woes culminate in madness and death, there was not a blemish to be found in Mdme. Lucca's magnificent conception. There was no art apparent; all was as spontaneous and as impulsive as nature itself. After having seen her, all other representations we have witnessed seem cold, prudish, and artificial. Other Marguerites have interested us, but this overwhelms. We have felt sympathy for the woes of other Marguerites, but we weep for, and suffer with this. Others yield to the warm pleadings of Faust, but this yields to the unconquerable love that is a part of her being in a sublime belief that the man upon whom she bestows the rich treasure of her affections must love as she loves. In witnessing this performance we forgot the mimic scene; we behold a heart wrecked, and stormy passions usurping the place where peace and content reigned supreme. An entire life is condensed into a few brief hours; and, when all is over, we wake as we often do from a painful dream, having experienced all the agonies the reality would have made us feel."

The subjoined is from the same journal:—

"The scene with Faust in the garden, where he pleads with her for that love that is already wholly his, and which she knows not how to own, was touching in the graceful modesty with which the artist invested it. The chastity of unsullied love was in every glance and accent, from the thrilling sigh with which she listens to his blissful confession, until she yields and melts, as it were, into his arms, and her head slowly falls, with a dreamy sensuousness to his shoulder. But the finest exhibition of all was in the scene in the church. The tragic intensity of Mdme. Lucca's acting here was terrible in its earnestness, its wild agony, its quenchless despair. It was almost too racking to gaze upon. It stretched the heartstrings to their utmost tension. The wild gesticulations, the terrible unrest of a sleepless and tortured conscience, the feverish remorse, the restless anguish that can find relief in little short of tears of blood, the prostration in the dust, the painful writhing of the tortured wretch, the clasped hands raised in an agonized supplication, the crawling humbly and painfully on her knees towards the altar, were all inexpressibly grand in their silent eloquence. When at length she turns and sees the grim and sinister demon who has worked her such woe, and with a wild shriek falls fainting to the earth, the heart feels relief. It would be impossible much longer to bear a picture so fearful in its realism. *When we add that the whole of this scene was enacted by Madame Lucca with her back to the audience, some idea can be gained of the power of the artist.* At the fall of the curtain the feeling of the audience found vent in the wildest enthusiasm, that did not cease until Mdme. Lucca had appeared three times before the curtain, where she was received with a deafening tempest of applause. The last scene was beautifully given, but the feelings had been too highly wrought up in the preceding acts to remain susceptible to further emotion. We have said naught of Mdme. Lucca's singing of the music of Marguerite, of her refinement of style, the thrilling sympathetic tones of her pure and powerful voice, the exquisite expression, the brilliancy, the tenderness, the pathos, and the fire, that in turn marked her efforts in this direction."

That Paulino Lucci has won a splendid success at Boston is unquestionable. We are not at all surprised.

LIEGE.—Herr von Flotow's opera, *L'Ombre*, has been successfully produced.

DENIED.

A scientific musician, named Sedley Taylor, A.M., who is quoted by our dear and disportive old friend, *The Musical World*, has laid down some "Acoustical propositions." We have no doubt of his learning, but we utterly deny his very first allegation. He says:—

"Sound can pass through solid, liquid, and gaseous bodies, but not through a vacuum."

We have, unhappily, heard too many delightful songs delivered by men and women with perfectly empty heads, to admit this for one moment.

Punch.

MUSIC IN ST. PAUL'S CATHEDRAL.

(To the Editor of the "Musical World.")

I have heard with astonishment that Dr. Stainer has been appointed "Lay Vicar" at St. Paul's Cathedral, in place of the late Mr. Shoubridge. Surely such a proceeding should not be allowed to pass without comment in such an influential art-journal as the *Musical World*. Up to this time, so far as I know, the only protest against this anomalous appointment has appeared in the *City Press*. The Dean and Chapter have, of course, the appointment in their own hands, and they cannot be ignorant of the impropriety of which they have been guilty. The late Dean Milman, in his report to the Commissioners (see printed *Blue Book*), says:—

"The number of Lay Vicars is six; but by a strange arrangement, *anomalous even to absurdity*, the organist is one of the six. The Dean and Chapter have for some time paid a moderate stipend to the deputy of the organist in the choir. The first indispensable change is that the organist should cease to be one of the six Lay Vicars, that he should receive a stipend befitting one who holds the very high and distinguished office of organist of the Cathedral of the metropolis."

Sir John Goss had no option when appointed organist, but was compelled to accept the Lay Vicarship. Not so Dr. Stainer. It is generally understood, that when Dr. Stainer succeeded Sir John Goss, as organist, his stipend was fixed at £300 a year; and Mr. George Cooper was also appointed at a fixed stipend, to relieve him of a portion of his duties. If Dr. Stainer's stipend did not satisfy his requirements, he should have applied to the Dean and Chapter for an increase; but he had no right to accept an appointment for which he is physically unqualified, and the duties of which, even if he possessed the necessary vocal qualifications, his position as organist renders it impossible for him to fulfil.

Dr. Stainer, a few months since, at the Church Congress held in Leeds, discoursed with much zeal and eloquence on Cathedral music. Oddly enough he spoke only of the kind of music it was advisable to perform, and of the desirability of providing adequate encouragement for distinguished composers to write for the Church; but he said nothing whatever about the necessity of providing competent singers. Surely it is useless to provide good music and good organists unless you have good singers also.

In the words of an old author, and, I think, of the Cathedral statutes: "A Lay Vicar must have a good and lusty voice, and be apt to sing in the services of the Church." St. Paul's has for years been starving for Lay Vicars with voices; and the appointment of Dr. Stainer is a sad blow to the hopes and aspirations of those church musicians who hoped that a new day was dawning on the musical direction of our Cathedrals. The Lay Vicars at St. Paul's, only six in number, are now—Sir John Goss (ex-organist); Dr. Stainer (organist); Mr. Charles Lockey; Mr. Fielding; Mr. Francis; Mr. Winn. The first two are not singers; the next, unfortunately for art, has been for some years voiceless. Of the others I say nothing; but this I will say, that the Dean and Chapter might, if they had acted in a different manner, have had distinguished vocalists—Mr. Lewis Thomas and others—amongst their Lay Vicars.

Dr. Stainer cannot be legally sworn in until he has served a probation of twelve months. In the meantime, a remonstrance might be presented to the Visitor of the Cathedral, the Bishop of London; and possibly he may be inclined to exercise his power by calling on the Dean and Chapter to appoint a singer to a singer's office. If this be not done on the next vacancy, it is possible that an influential Canon may have a favourite bellows-blower or banner-bearer, whom he may induce the Dean and Chapter to appoint Lay Vicar. Let me conclude with a quotation from Dr. Stainer's paper, read by him at the Church Congress:—

"It will, I suppose, be generally admitted, that English churchmen have a right to ask that the influence exercised by the cathedral, whether on art or religion, shall be of the highest and purest character."

DUGDALE.

REGensburg.—Dr. Hans von Bülow lately gave a Pianoforte Concert with the following programme: "Sonata Appassionata," F minor, Op. 57 (Allegro-Andante, con Variazioni e Finale), Beethoven; Prelude and Fugue, Op. 35, Capriccio, Op. 33, No. 2, Mendelssohn; Andante con Variazioni, and Scherzo, from Op. 14, Schumann; "Cat Fugue," Scarlatti; Andante e Toccata, Rheinberger, Op. 12; Gavotte, J. P. Gotthardt; Minuet and Gigue, Mozart; Berceuse, Op. 57, Scherzo, Op. 39, Valse, Op. 42, Chopin; Venezia e Napoli, Canzone e Tarantella, Liszt. There was a very large audience.

BOLOGNA.—Certain Italian journals assert that Herr Richard Wagner has written to the Syndic here, offering to compose an opera in the style of *Norma* and *La Sonnambula*, for the purpose of convincing the Italians that the charge of his being deficient in fancy is unfounded. "Very like a whale!"

MUSIC IN AUSTRALIA.

(From our own Correspondent.)

Lyster's English Opera, under the conductorship of Mr. G. B. Allen, still maintains its place here with success; and Miss Alice May has become as great a favourite as she is in Melbourne. With her Boulotte, *Punch* goes into ecstasies, observing:—

"Miss Alice May is immense as Boulotte; at each fresh representation one discerns fresh matter for approval. She invests the character with an amount of *abandon* scarcely compatible with our insular frigidity, and so eminently French that the hearer would infer she had received her stage education at the Vaudeville in Paris. Her voice is charming in its melody, and her execution equals that of the best Italian artists who have visited Sydney."

That remarkably sedate paper, the Sydney "*Morning Herald*," awards more than its usual modicum of praise to artists, and says:—"The chief character in the opera (*Satanella*) was sustained by Miss Alice May, and it afforded a better opportunity of judging of this lady's voice, as suited for opera, than the character of Boulotte, in *Barbe Bleue*. Miss May sings with correctness, and her voice is well adapted for Balfe's music. The theme of the opera—the well-known aria, *The Power of Love*—was exquisitely given, and all through the opera this lady sang well." Miss Alice May has now run the gauntlet through all the principal towns in Australia, and has everywhere been well pronounced a great success. Mr. Lyster has just introduced another new *prima donna* to the public—a pupil of Vincent Wallace's sister, Madame Bushelle—but whether as amateur or professional is not yet stated. She made her first appearance in *Muritana*, and was well received. More about her in my next.

Sydney, Nov. 20, 1872.

NORDHAUSEN (Prussia).—We have lately had more musical treats than we are usually favoured with. On the 12th of January was the concert of Musikdirektor Gottfried Hermann, from Lübeck, a violin-player of the good old school, pupil of the late Dr. Spohr. In this concert, also, Fraulein Clara Hermann made a most favourable impression, both as a pianist and vocalist; she played Schumann's Quintet in E flat in a masterly manner, being assisted by her uncle (the concert-giver), and three members of the *Sondershausen Capelle*.—On the 17th, the *Singacademy* gave a concert, for which the renowned harpist, Mr. Charles Oberthür, was engaged. Having made a most favourable impression here some years ago, his re-appearance was greeted with enthusiastic applause; he played his brilliant solo, "Souvenir de Londres," also his musical illustration, "Clouds and Sunshine," and, having been encored, gave his effective solo, "Fairy Legend." Besides which, he played his duos, for harp and piano, on *Oberon* and *Lucrezia Borgia*, in which he was most ably assisted by Herr Hermann Schlibitz, well known in London as a most excellent professor of the piano, but who, for several years, has retired to his native town (Nordhausen). The vocal contributions of this concert were the aria of *Fides*, from the *Prophète*, excellently sung by Frau von Hagen, two charming songs by Herr Schlibitz, ("Morgen Andacht," and "Maiacht"), in which Frau Geiger's beautiful voice was greatly admired; a duet by Graben-Hoffmann, sung by Messrs. Becker and Jäger. The last-named gentleman also produced great effect by two other very musician-like songs of Herr Schlibitz, entitled "Zudeinen Füssen," and "Frühlingsnacht."—On the 19th, the Freemasons' Lodge gave a grand *soirée* in honour of Mr. Oberthür, where, besides his own performances, Weber's chorus from *Euryanthe* was performed, and "Die Nige," (alto solo, with female chorus,) by Rubinstein. Frau Geiger sang again with great success two songs by Herr Schlibitz, and Schubert's "Ave Maria," in which she was accompanied on the harp by Mr. Oberthür. The musical arrangements of this *soirée* were conducted by President Seiffart, a highly and deservedly respected authority on all matters musical. As on a former occasion, President Seiffart took occasion to honour Mr. Oberthür's presence by a very poetical toast, in which some happy allusions were made to his effective harp solo, "Clouds and Sunshine."—On the 20th, Mr. Oberthür played with the same success in a *soirée* given by the Harmonie Society, and left the day after for Dresden, where his own concert was to take place on the 25th.

FERRARA.—A new opera, *Il Conte di Benzeval*, by Signor Domenico Lucilla, has been successfully produced. The two principal parts were sustained by Signora Adele Marvaldi and Signor Alessandro Boetti.—A National Committee has been formed, with Prince Humbert as honorary chairman at its head, for the purpose of founding a philharmonic and dramatic academy here, and publishing annually a dramatic and musical almanack. The net profits derived from the first volume of the almanack are to be devoted to the sufferers by last year's inundations.

[Feb. 8, 1873.]

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

NINETEENTH CONCERT,
MONDAY EVENING, FEBRUARY 10, 1873.
At Eight o'clock precisely.

PROGRAMME.

PART I.

QUARTET, in B flat, No. 3, for two violins, viola, and violoncello—
—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI
SONG, "Ogni pena più spietata"—Mlle. NITA GAETANO
SONATA, in E flat, Op. 81, "Les Adieux. L'Absence, et le
Retour," for pianoforte alone—Madame SCHUMANS

*Mozart.**Pergolesi.**Beethoven.*

PART II.

TRIO, in D minor, Op. 63, for pianoforte, violin, and violoncello—
Madame SCHUMANS, Madame NORMAN-NERUDA, and Signor
PIATTI
SONG, "The Robin and the Maiden"—Mlle. NITA GAETANO
QUARTET, in E flat, Op. 76, No. 6, for two violins, viola, and
violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI,
and PIATTI
CONDUCTOR

*Schumann.**Osborn.**Haydn.**Sir JULIUS BENEDICT.*

SATURDAY POPULAR CONCERTS.
THE REMAINING MORNING PERFORMANCES

WILL TAKE PLACE ON
February, 8, 15, 22; March 1 and 8.
At Three o'clock precisely.

PROGRAMME FOR THIS DAY, FEB. 8, 1873.

QUINTET, in B flat (posthumous), for two violins, two violas, and
violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI,
BURNETT, and PIATTI
SONG, "The Wanderer"—Mr. MAYBRICK
SONATA, in A major, Op. 120, for pianoforte alone (first time at
the Monday Popular Concerts)—Miss AGNES ZIMMERMANN
SONATA, in A major, for violoncello, with pianoforte accompaniment
(by desire)—Signor PIATTI
SONG, "Nazareth"—Mr. MAYBRICK
TRIO, in E flat, Op. 1, No. 1, for pianoforte, violin, and violoncello
—Miss AGNES ZIMMERMANN, Madame NORMAN-NERUDA, and
Signor PIATTI
Conductor

*Mendelssohn.**Schubert.**Schubert.**Boccherini.**Gounod.**Beethoven.*

DEATHS.

On the 28th ult., at Leipsic, Germany, Dr. HENRY HUGH PIERSON,
aged 57.

On the 30th ult., at 3, Annerley Park, S., in the sixth year of her
age, MARIAN MARGARET KANZOW, daughter of the late ROBERT KANZOW
BOWLEY.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs.
DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little
Argyll Street (First Floor). It is requested that Advertisements
may be sent not later than Thursday. Payment on delivery.

The Musical World.
LONDON, SATURDAY, FEBRUARY 8, 1873.

THE subjoined paragraph appeared as a sub-leader in the
Daily News of Thursday last:—

"We are glad to see that an appeal to the public is being made on
behalf of the Mendelsohn Scholarship Foundation. This Institution,
founded in honour of the great master, whose name it bears, and
numbering in its present Committee of Management nearly all of those
musicians who are best known to the English public, has for its object
the education, at home or abroad, of such students as may, by com-
petition, have proved themselves worthy of such exceptional tutelage.
The very first scholar, who may be observed, elected by the London
Foundation, was Mr. ARTHUR SULLIVAN, who has since earned the
gratitude of thousands upon thousands of households throughout this
country for the original, graceful, and often singularly pathetic
melodies he has given them. The funds of this Institution, which is
directed by such well-known men as Sir Julius Benedict, Sir W.
Sterndale Bennett, Mr. Hallé, Mr. Hullah, Mr. Henry Leslie, and Mr.
Otto Goldschmidt, are at present something less than £1,500, the
interest on which is not likely to do much for the object which the
Foundation has in view. But it only needs that the matter should be
placed before the public to secure sufficient help. Music is the one

art in which we English fall behind our neighbours; but then, we
are the most munificent patrons of music to be found anywhere in
Europe. Moreover, there is at present a very wide-spread effort being
made by our younger folks to acquire that musical education and
proficiency which are obtained by the youth of other nations almost as
a matter of course; and in all our large towns, and in many of our
villages, societies have sprung up for the teaching and practising of con-
certed music, which will produce their fruit in good time. Meanwhile,
a rich country like England can surely testify to its regard for the
proper instruction of the musically gifted among its people by a larger
fund than £1,500. With the exception of one or two Exhibitions con-
nected with the Royal Academy of Music, we are told, the Institution
which now appeals to the public is the only Musical Scholarship Founda-
tion in the British Empire. We trust it will not appeal in vain."

It gives us much pleasure when our great daily contemporaries take up the cause of music, and it must be said for the one just quoted that it is accustomed to look upon the art as something more than a matter of news, and consequent reporting. We may not agree with all its editorial utterances thereon, but the spirit animating them is ever admirable. With this compliment to a powerful ally, let us pass to the subject which has just engaged its attention.

"Music," says the *Daily News*, "is the one art in which we English fall behind our neighbours; but then, we are the most munificent patrons of music to be found anywhere in Europe." We grant the munificence, but our liberality would seem to be inspired by more zeal than discretion, because, again to quote the *Daily News*, "with the exception of one or two Exhibitions connected with the Royal Academy of Music, we are told, the Institution which now appeals to the public is the only Musical Scholarship Foundation in the British Empire." In view of this fact, our munificence will hardly prevent the thoughtful among us from experiencing shame of face. Really, we had better not boast of the money we spend on music, because it is money badly spent, much being absolutely thrown away on fancy artists, and the rest devoted only to purposes which give us some form of immediate enjoyment without reference to artistic good. To preach against this in the general hearing would be to preach to the wind, and we are not given to waste words in the vain task of persuading concert and opera frequenters that they should devote some of their spare cash to purposes of musical education. But there is a small "elect" of art among us—men and women who look at music from a higher standpoint than that which shows it as merely a means of sensuous gratification, or an excuse for the assembling of themselves together. To these we would earnestly recommend the case of the Mendelsohn Scholarship, the trustees of which are painfully seeking to augment their miserable little capital of £1,500. Nothing is required to heighten the force of the appeal now made. The cause itself, the honour of our country, and the genius in whose honour the Scholarship was founded, plead much more forcibly than could the most eloquent of words.

By way of contrast, let us now turn to France, where they have the knack of managing some things better than in England. The latest musical news from that country comes through the *Journal Officiel*, which contains a report from M. Charles Blanc, Director of Fine Arts, to the Minister of Public Instruction, relative to the disposal of a sum of 100,000 francs left by M. Anatole Cressent for the encouragement of dramatic music. M. Blanc suggests that every three years a prize be offered for the best operatic libretto; and that, the year following, a prize be given to the composer of the best opera. The fortunate winner of the latter will be empowered to select a theme for the production of his work; and, that he may devote himself to the task of preparation, a sum of 2,500 francs will be paid

to him at once, while the manager of the chosen theatre is to receive a bonus of 10,000 francs. Here is, obviously, a chance for which English composers would almost give their eyes. Meanwhile, in our rich and fortunate land we boast one Musical Scholarship of £1500! Look on this picture, and on that.

IT is nearly four years since Mozart's *Cosi fan Tutte*, now being played with such success at St. George's Hall, was performed at Her Majesty's Theatre, under the direction of the late Mr. Cipriani Potter, by the pupils of the Royal Academy of Music. The *dramatis personæ* consisted of the Misses Child, Bromley, and Tucker, with Messrs. Brizzi, F. Smith, and E. Seguin. The late Henry G. Blagrove was leader of the band, with T. M. Mudie presiding at the pianoforte. Mr. C. A. Seymour was principal second violin, Mr. William Dorrell principal viola, the late Mr. C. Lucas principal violoncello, and Mr. J. Howell principal bass. Amongst the violin executants were Sir W. Sterndale Bennett, the late C. A. Patey, the late Richards, the happily living E. W. Thomas, &c. Mr. W. H. Holmes played the viola; the late Frederick Hill and Mr. A. Kiallmark the flute, Mr. T. M. Mudie and C. Hill the clarionet, Messrs. Grattan Cooke and Wilton the oboe, Mr. George Macfarren the trombone, and Mr. Alfred Devaux, the drums. The orchestra consisted of thirty-six performers, the chief number of whom reached a high position in their professional career. It is less pleasurable to add that the majority of them are no longer living.—W. G. L.

OCCASIONAL NOTES.

AN Italian contemporary informs us that M. Troupenas, the music publisher, once offered Rossini 100,000 francs if he would write a new opera for him. Rossini's answer was short and sweet:—

"My dear Troupenas—I write no longer for glory; of money I possess sufficient. I regret that I must, in consequence, refuse your offer.—Yours for life,"

"G. ROSSINI."

According to the same paper, (the *Bellini*, of Florence), Mr. Lumley, not discouraged by the failure of M. Troupenas, returned to the assault, and, in the summer of 1851, went to see Rossini at Florence. The *maestro*, who did not know him, and who was very fond of fishing, took him for an angler. Mr. Lumley, seizing on the notion, said he wanted to show him a new kind of hook. With these words he pulled a bundle of bank-notes from his pocket, adding, "I am the manager of Her Majesty's, London, as well as of the Italiens, Paris; I offer you 200,000 francs for a new opera." Though he would not have been averse to seeing such a sum his own, Rossini declined the proposal. "If you have no other hook," he observed, "you had better fish somewhere else. Is not there a certain individual named Meyerbeer, and another called Auber? Why do you not go and angle for them? Perhaps they, too, will not bite at your hook, eh?" We should say the above is perfectly true—with a hook. What say you, Mr. Lumley?

A FEW days since the news of the death of Dr. Henry Hugh Pierson was received from Leipsic, where, we believe, he had for some time been residing. Dr. Pierson was born at Oxford in 1815, his father being a clergyman of high position. As, however, he is known to the English public by his musical achievements only, it will suffice to add that his first instructor was Thomas Attwood, Mozart's favourite English pupil, an intimate friend of Mendelssohn, and predecessor of Sir John Goss as organist of St. Paul's; that he subsequently was advised by Ferdinand Paer, "the writer of a hundred operas," who preceded Rossini as director of the Italian Opera, and Cherubini as director of the Conservatoire in Paris; that, in the University of Cambridge, he studied counterpoint with the late Doctor Walmsley; that he completed his musical education under Rinck,

organist and composer for the organ, Tomaschek of Prague, and Ressiger of Dresden—all in their way more or less famous; and that the number of his works is considerable, including secular and operatic, as well as exclusively sacred pieces. He lived a great deal abroad, and chiefly in Germany, where, in Hamburg, Berlin, and other cities, some of his most important compositions were produced. In this country Dr. Pierson is principally remembered by his oratorio, *Jerusalem*, first heard at the Norwich Festival of 1852, under the direction of Mr. (now Sir Julius) Benedict, and afterwards in Exeter Hall; by his music to the second part of Goethe's *Faust*, a selection from which was given also at Norwich in 1857; and by his oratorio, *Hezekiah*, parts of which were introduced at the Norwich Festival of 1869. If not precisely a man of genius, Dr. Pierson was one who regarded his art with real earnestness, who would have disdained, for any amount of popularity, to trifling with it, and who spared no thought or pains to make whatever he attempted as good as he could possibly hope to make it. For this alone he is entitled to the respect of all serious workers. We may add, as postscript, that, in 1841, Dr. Pierson was elected, after the retirement of the late Sir Henry Bishop, to the musical chair in the University of Edinburgh, a post now honourably filled by Professor Oakeley.

A SUBSCRIBER to *Le Figaro*, having written complaining of the large space given to advertisements in that paper, received an answer which will apply to many nearer home:—

"Our subscriber is apparently very practical, but not so practical as one might easily believe him. Let him follow our reasoning.—Without advertisers, no *Figaro*. It is the least we can do to show gratitude to those who have helped us into the world. Then, it is our duty to make a place for advertisements. And why have we so many advertisements? Because the *Figaro* has many subscribers. Why, has the *Figaro* many subscribers? Because,—modestly apart—it is well written and interesting. How is it well written and interesting? Because it has good contributors, who are well paid. With what is it able to pay well these good contributors? With the money that it gains by advertisements."

MUSICAL Festivals threaten to multiply themselves all over the country to such an extent that, London journals wishing to keep their readers well informed, will have to employ a travelling critic. Bristol has just moved in the matter, and at a largely attended meeting, presided over by the Mayor, resolutions were passed in favour of a periodical festival to be held in the Colston Hall, and sixty-nine gentlemen subscribed £50 each towards a guarantee fund. Well done, Bristol!

CONCERTS VARIOUS.

MR. RICHARD BLAGROVE gave the first, this season, of a series of four subscription concerts, in the new Lecture Hall, Clapham, on Tuesday. This is the third season concerts have been given in this locality, and we have little doubt they will be continued. The artists were the Misses Edith and Gertrude Holman Andrews, Miss G. Mayfield, Mdle. Bartkowska, and Miss Marion Severn, vocalists; and the instrumentalists were Mrs. R. Blagrove, Messrs. Dando, Zerbini, R. Blagrove, and Daubert. A pianoforte quartet by Mozart opened the concert. Mrs. Blagrove and her coadjutors were listened to with the attention due to their artistic interpretation, and the lady in her performance of Beethoven's Sonata in D minor (Op. 29), for pianoforte alone, shewed how conscientiously she had studied the work. Haydn's "Emperor" quartet brought out the capabilities of the "string" instrument artists to advantage, and ended the concert with *éclat*. The vocalists came in for their due meed of applause, Miss Edith Andrews being called upon to repeat "Batti, batti" (*Don Giovanni*), and with her sister, Miss Gertrude, Benedict's duet, "The ties of friendship." Miss Gertrude Andrews also obtained universal admiration for the charming way in which she gave, with Italian words ("Che vno da me"), Balfe's very popular romance, "Si tu savais." Besides the instrumental pieces we have named, Mr. R. Blagrove played in admirable style the late Signor Regondi's *morceau de concert*, for the concertina, "Les Oiseaux." Mr. Zerbini accompanied the vocal music on one of Messrs. Kirkman & Son's grand pianofortes.

MR. W. F. TAYLOR, the well-known composer, who is organist of St. Mary's (the Parish Church), gave a highly successful concert at the Lammas Hall, Battersea, on Monday, the 3rd inst. The programme, which was a varied one, was rendered by the Misses Edith and Gertrude Holman Andrews, whose execution of the vocal duets, "The ties of friendship" (Benedict), and "I know a bank" (the accompaniments admirably played by Mrs. Holman Andrews), was very little short of

[Feb. 8, 1873.]

perfection. Both pieces were encored, as was also "Bid me discourse," by Miss Gertrude, and a ballad of Mr. Taylor's, "I leave my heart at home," sung by Miss Edith. The pure voice and excellent vocalization of Mr. Henry Guy, R.A.M., who, almost at a moment's notice, supplied the place of Mr. Carter, produced an effect which was particularly noticeable in Mr. Taylor's "Memory Green" (encored). Mr. Ransford was of course welcomed, and at once won the hearts of the audience, who apparently would have been satisfied to hear him sing "My old friend John," "Tom Tough," and "Simon the Cellarer," all night. Miss Hamilton, a little pupil of Mr. Taylor's, some eleven years of age, shewed a very advanced style of execution, and not a little intellectual development, in her rendering of Favarger's pianoforte solo, "Oberon;" whilst Mr. Taylor, accompanied by a small string orchestra, led by Mr. Tern Browne, gave a very finished rendering of the *Andante* and *Rondo* from Mendelssohn's G minor piano Concerto; and, later in the evening, played the "Carnival de Venise" (Schubhoff), with some additions of his own, so effectively as to make it one of the principal successes of the concert. Mr. Griesbach fairly won a recall by his spirited rendering of Paganini's "La Clochette;" and altogether the concert was pronounced to be the best given in Battersea for a considerable time.

The third concert of the Mozart and Beethoven Society took place on Wednesday, the 29th inst., at the Beethoven Rooms. The first part of the programme consisted of Beethoven's Trio, Op. 1, No. 2, which opened the concert, and was excellently played by Messrs. Hause, Jung, and Schubert. The other instrumental pieces were a solo for violin, capably played by Herr Jung, and a pianoforte Fantasia on *Don Juan*, by Herr Carl Hause, who performed in his usual masterly manner. The vocal pieces included "Voi che sapete," sung by Mdlle. Romanelli, and "In questa tomba," sung by Miss Susan Pyne (Madame Frank Crellin). The second part was miscellaneous; opening with Mendelssohn's grand Trio (two movements). Madame Frances Brooke then sang "The Tempest;" Mr. Stedman, "Love's Request;" Mdlle. Romanelli, "When nobody's nigh to hear;" Miss Susan Pyne, "Golden days;" and Mdlle. F. Brooke and Miss Susan Pyne, a duet. Herr Schubert played, in the course of the evening, a violoncello solo with taste and feeling.

PROVINCIAL.

EDINBURGH.—The *Courant* says:—

"On Thursday afternoon, Professor Oakeley treated an audience, which crammed the music class-room, to another of his admirable recitals on the 'Reid' organ. A large number of students were present. The programme was finely selected, was played charmingly, and the organist was frequently applauded. It was as follows:—

"Chorales—(a) 'Was Gott thut, das ist wohl gethan' (A.D. 1675), (b) 'Nun ruhen alle Wilder' (A.D. 1490), harmonised by Bach; March 'Scipio' Handel; Gavotte, 'Otho,' Handel; Chorus, 'Happy, happy, happy pair! None but the brave deserve the fair' (*Alexander's Feast*), Handel; Andante, String Quartet in D minor, Mozart; Adagio, Sestett (Op. 81), Beethoven; Notturno, 'Midsummer night's dream,' Mendelssohn; Pastorale, Kullak; Mermaid's Song, Oberon (by desire), Weber; March, for organ, H. Smart."

CORK.—We abridge from the *Irish Daily Telegraph*, of Jan. 31, as subjoined:—

"The Cork Musical Society held their first concert for the season on Wednesday night in the Athenaeum. It was most successful, from a musical point of view. The following was the programme:—First Part—Selection from the *Messiah*. Second Part—Overture, *The Siege of Paris*, Van Heddeghem; Part Song, 'On a Lake,' Mendelssohn; Solo, 'The Shades of Evening close around,' F. Clay; Violin Solo, Concerto No. 8, Spohr; Solo, 'Roberto, O! tu che adoro,' Meyerbeer; Solo, 'The Mariner,' Diehl; Chorus, 'O thou that sitt'st,' Van Heddeghem; Overture, *Semiramide*, Rossini. Herr Heddeghem's is a work of considerable interest. It opens with a somewhat Tyrolean oboe air, succeeded by music of a Rossinian cast, and, after a cornet solo, the music assumes a more military character, that for trumpet and bombardes being interspersed with some fine instrumentation. The overture was much cheered, and the applause grew into a general redemand, so the overture had to be repeated in its entirety, to the intense and loudly expressed gratification of the audience."

HALIFAX.—Mr. Hemingway gave a pianoforte recital on Monday evening in the Drill Shed. Notwithstanding the capacious dimensions of the building, it proved none too large for the eager numbers who filled the hall in every part. The artists were Messrs. Lindsay Sloper, Sydney Smith, and J. L. Hatton, the vocalists being Mdlle. Florence Lancia, Mr. Vernon Rigby, and Signor Caravoglia. The recital opened with Ravina's *Euryanthe*, duo for two pianos, by Messrs. Lindsay Sloper and Sidney Smith. The following pieces were then played:—"Lied ohne Worte," E major, and prelude, E minor, Men-

delssohn; "Air Irlandais, Transcription Fete Militaire Morceau Brillante," composed by Sydney Smith; triple concerto in D minor, Bach, in which Messrs. Lindsay Sloper, Sidney Smith, and J. L. Hatton took part; duo for two pianos, *Norma*, Thalberg; "Sonata Pastorale," Beethoven; and "Com è gentil" (for the left hand alone), which was finely executed by Sidney Smith. The aria, "Or Son Sola" was finely rendered, and no less favourable an impression was made in the duet, "Singing Lesson," in which Mr. Hatton bore a part. The singing of Mr. Vernon Rigby as tenor, and Signor Caravoglia as bass, was excellent. "The Thorn," sung by Mr. Rigby, fairly brought down the house, while equally fortunate was Signor Caravoglia in Mozart's "Largo al Factotum," and in spite of the lateness of the hour he was compelled to again gratify a delighted audience. Altogether the concert was one of the most successful which has ever been held in Halifax.

TODMORDEN.—A large and most fashionable audience assembled in the Odd-Fellows' Hall, on the occasion of Mr. Siddall's pianoforte recital. The novelty of the concert consisted in the programme being chiefly composed of pianoforte solos, duos, and trios. The performers were Mr. Lindsay Sloper, Mr. Sydney Smith, and Mr. J. L. Hatton. In addition to the gentlemen named, Signor Caravoglia, from Her Majesty's Opera, &c., was engaged as vocalist. The programme included two duos, two trios, and four solos for piano, the solos and duos being performed by Messrs. Sloper and Smith, and the trios by those gentlemen and Mr. Hatton; one of the trios was performed upon three pianos. The manner in which the artists acquitted themselves was in every way satisfactory, and afforded the highest gratification to the audience. Mr. Smith played a solo with the left hand only ("Com è gentil"), which drew forth such a round of applause as to render an encore necessary. Signor Caravoglia, who possesses a rich bass voice, sang three songs, including "Largo al factotum" (Rossini), in which he was evidently quite at ease; his rendering of it caused an encore to be demanded, to which he responded by singing the well-known song, "Hearts of Oak."

LEEDS.—We read in the *Leeds Mercury* that—

"The grand concert given by the Marquess and Marchioness of Ripon passed off with a success equal to that which has attended the other celebrations of Earl de Grey's majority. It took place in the large drawing room at Studley Royal, a noble apartment, admirably adapted for the purpose. The concert was under the direction of Dr. Spark, who was assisted by a selected choir of the Leeds Madrigal and Motet Society (numbering nearly 40), with Mdlle. Pauline Rita and Herr Nordblom, engaged as principals. We have never heard the Madrigalians exhibit to more advantage the result of their competent training and careful rehearsals. The miscellaneous selection included Smart's serenade, 'Awake,' a part-song entitled 'The Dawn of Day,' two of Mendelssohn's part-songs, 'The Nightingale' and 'On a Lake,' and Bishop's 'Now by day's retiring lamp.' Eight of the male voices, forming what is known as the Harmonic Union, gave a German part-song, 'Pretty Maiden,' and one of Hatton's, 'When evening's twilight,' which was repeated at the request of the Marchioness. Last, but certainly not least, we come to an ode composed expressly for the occasion by Dr. Spark, to words by Mr. Frank Curzon. After an effective pianoforte introduction, there is a powerful opening chorus addressed to the young Earl. The remainder of the work divides itself into three parts, representing the past, present, and future. The ode is a composition which altogether does credit to its composer, and Dr. Spark has announced its repetition at one of the Town Hall Concerts."

STETTIN.—A most successful performance of Mendelssohn's *St. Paul* has just been given by the Musical Union, under the direction of Dr. Lorenz.

VIENNA.—The first Trio Soirée given by Herren Door, Walter, and Popper, attracted a most numerous audience. The principal pieces were Trio, Op. 158, Raff; Violin Sonata, W. Rust; and Cello Sonata, Boccherini. The programme at the second Soirée included, among other compositions, E flat major Quartet, Schumann; A major Piano-forte Quartet, Brahms; and C minor Sonata, for Pianoforte and Violin, Beethoven.

MODENA.—A new opera, *La Duchessa di Guisa*, is in rehearsal, and will shortly be produced at the Teatro Municipale.

NAPLES.—Signor Arienzo's new opera, *Il Cuoco*, has proved a genuine success at the Teatro Rossini. The young composer is busy in putting the finishing touches to a serious opera, *La Contessa di Lyster*.

ALEXANDRIA.—According to report, a series of Italian operatic performances, under the direction of Signor Bottesini, are to be given at the Zinzinna Theatre.

HAVANNAH.—According to private letters from this city, Italian opera is in a flourishing condition. The subscription for the season, at the Teatro Tacon, amounts to 120,000 dollars.

A PRIMA DONNA OF DAYS GONE BY.

Angelica Catalani, the wonderful syren who once entranced Europe by her singing, offers many not uninteresting points of comparison with the vocal stars of the present day. Born in Italy, nearly one hundred years ago, she left, at the age of fifteen, a convent for the stage. She was lovely, tall, and slim, with a splendid bust, a white skin, large blue eyes, and, altogether, a very attractive appearance. Even then her voice had great compass, besides being distinguished for its pliancy and flexibility. From Venice she went to Portugal; too bashful for a dramatic singer, she entered the Chapel Royal at Lisbon. There she sang with the artist, Gafforini, and Crescentini, the last eminent male soprano of Italy. She owed the latter a great deal, especially her distinct enunciation. She remained for six years at the Court of Portugal, where she was treated with great kindness and distinction by the Regent. General Lannes was the French ambassador. When he went to Lisbon he was accompanied by a captain of hussars, M. de Valabregue. Catalani became acquainted with the Captain, at the Ambassador's. He proposed to the fair singer, who was already very well off, and she consented to become his wife. Her family were dissatisfied; when they remonstrated, all she did, however, was to cast down her eyes and say: "But what a handsome officer he is." After her marriage she retained her own family name. She left Lisbon for London, having signed an engagement at the Italian Operahouse there. On her road she gave several concerts in Madrid. In June she reached Paris, and sang with the usual prices of admission trebled. A balcony seat cost thirty francs. She created a sensation such as no other artist except Paganini ever since created.

Napoleon had heard of her. He had not long been emperor, and it was his object to divert the attention of the fickle Parisians from politics. He sent for her to the Tuilleries. She trembled from head to foot before the great cannon virtuoso. "Where do you wish to go, Madame?" he enquired. "To London, Sire," was her reply. "You will remain in Paris," he answered, "You must remain. I will see you are well paid; besides, people here appreciate your talent better than they would do yonder. You will receive annually one hundred thousand francs, and have two months' leave. The matter is settled. Good day, Madame."

Catalani was more dead than alive; she dared not object, though she wished to fulfil the obligations she had contracted. She left Paris without a passport, and embarked secretly at Morlaix, on board a vessel, carrying prisoners-of-war to be exchanged. The passage lasted twenty-four hours, and cost a hundred and fifty gold napoleons.

Catalani was, for eight years, the idol, as the expression goes, of England. She moved easily in the high aristocratic circles, which she "favoured" with her society. London and the provincial towns brought her in a golden harvest. She had to sing "God save the King" everywhere, and each word in the song produced her most assuredly a thousand pounds sterling. She gave a fresh impulse to the loyal enthusiasm of the English, and she did so willingly, for she hated Napoleon.

In 1814, she visited Paris with the Allies. She went with Louis XVIII to Ghent, where her house was the rendezvous of the most distinguished émigrés. The King, desirous of rewarding her for her legitimist zeal, granted her the privilege of establishing Italian opera, with 100,000 francs. Her husband, Valabregue, however, engaged in all sorts of theatrical intrigues, and she lost half a million of her own in addition to the above sum. She then set out to despoil the barbarians of the North. She went through Germany, Poland, and Russia, exciting great enthusiasm. But London and Paris had enjoyed the best efforts of her talent; the North had to be contented with the remnant. It was at Dublin that she appeared for the last time, in 1828. She then retired with a fortune to an estate near Florence, respected by all who knew her; for she was always cheerful and charitable. She attained the age of sixty.

She was a very poor musician; she never learned to sing at sight; she could not play the piano; and always had an accompanist who knew how to humour her caprices. Anything, however, which she had once properly learnt, she retained. She had no deep passion, and not a single spark of comic humour. She was, in the strictest acceptance of the word, a chamber-singer. She always rode the same horse, that is, she sang a

dozen, or a dozen and a half, cavatinas over and over again, for she did not know much more. Frequently, too, she was full of whims and devoid of taste. Her attempt to play the Countess, in *Le Nozze di Figaro*, was an utter failure. Everything at all musically profound was foreign to her. She could not sing even Rossini. But she was great in vocalization, and had every note perfectly under command.

With some few dozen airs, she earned above a million.—*Die Signale.*

MDME. LUCCA'S MARGUERITE.

The critic of a leading Philadelphia journal thus notices Mdme. Lucca's opening performance in that city:—

"In the garden scene of the third act the marked individuality of the artist became more apparent. She seated herself at the spinning wheel in a business-like, rather than matter-of-fact, way, and sang the 'King of Thule' ballad with little affectation of sentiment. When she espied Siebel's bouquet she gave the first evidence of anything like passion; starting up suddenly and walking rapidly across to take it up. The sight of the box of jewels was the signal for another outburst of joyous surprise. The Jewel Song was given with marvelous warmth of expression and dramatic fervour, and the audience, which had hitherto remained very cold, awarding the new *prima donna* only a slight recognition on her first appearance, now warmed up, and evinced decided tokens of appreciation. The duet with Faust, so far as Mdme. Lucca was concerned, was a glorious triumph of both acting and singing. She invested this scene with none of that poetic romance and ideal sentiment which Nilsson did, but when her maidenly modesty had once been overcome, she gave herself up to the intoxication of love with the passionate abandonment of a healthy, warm-blooded woman, who has outgrown the period of moonlight reveries and sentimental affection. Her whole strong nature seemed to pulsate with the ardent, new-born passion, and to revel in it. At the window she poured forth her soul with a full-throated fervour, and finally threw herself into the arms of Faust with an impulsive vehemence, which needed not to be emphasized by the gloating laugh of Mephisto, to move the audience to the highest enthusiasm. Vocally, Mdme. Lucca was no less effective. Her voice is a strong, rich, mezzo-soprano, with a wonderful capability for dramatic expression. It is in almost every respect the opposite of Nilsson's, having nothing like the sweetness, delicacy, and finish of the Swede's voice, but instead, a warm, fervid quality, and a firm, vibratory *timbre*, which enables it to express intense feeling with a thrilling effect, though it does not possess the rotundity and volume of Parepa-Rosa's magnificent organ. The combination of such a voice with such energetic acting gave a colour and effect to the garden scene which none who heard it will be likely to forget. Yet, all things considered, we like better the manner in which Nilsson rendered this part of the opera. We think her not only far more poetic and more beautifully idealized, but more in consonance with the spirit both of Goethe's Gretchen and the Marguerite of Gounod. Nilsson represented the first love of a young girl, the ideal maiden; Lucca shows us the passionate love of the mature woman. This seems to us the essential difference, but each is perfect in its way."

WAIFS.

M. Verger of the Opéra Comique is said to have failed for 450,000 francs.

M. François Bazin has been appointed director-general of the Paris Opéronists.

A new tenor, M. Salomon, is about to appear at the Grand Opéra, in *Guillaume Tell*.

Il Conte di Bouzeval, a new opera by Lucilla, achieved a *succès d'estime* at Ferrara on the 23rd ult.

Herr Goldmark has written an opera on the subject of the Queen of Sheba's visit to Solomon. Has, then, M. Gounod's version become obsolete?

Ivan Soussanine, an overture by Glinka, the Russian composer, was brought out at M. Pasdeloup's concert, on Sunday week, and coldly received.

At St Peter's Church, Woolwich, Rossini's *Stabat Mater*, and a selection from Professor Glover's oratorio, *St. Patrick at Tara*, were lately given.

Mr. C. S. Elliot, musical critic of the Boston *Post*, has withdrawn from that position, to associate himself in business with his uncle, in New York City.

An exchange says that the correct answer to the gentleman who wrote the song, "Why did I marry?" would be, "Because you met a woman who was a fool."

The *Gazette Musicale* sums up Offenbach's new opera, *Les Bracchini*, as follows:—"The piece amuses; the music amuses; the actors amuse;—what more is wanted at the Variétés?"

[Feb. 8, 1873.]

In view of the production of an opera from her pen, at the Opéra Comique (now closed), the Baroness du Maistre is said to have given the *Chef de Claque*, David, no less than 10,000 francs.

A Schumann Festival is to take place at Bonn in the spring, with the view of erecting a monument to the composer. Madame Schumann, Herr Joachim, and Herr Brahms will take part as soloists.

Mdlle. Albani, who is about to leave Paris for Milan, has been studying the part of Ophelia under M. Ambrose Thomas, with a view to its performance during the approaching London season.

The late Grand Duchess Hélène of Russia, who died the other day, was a great amateur of music, and to her all artists visiting St. Petersburg, from Berlioz to Rubinstein, have been much indebted.

Verdi's *Don Carlos* is to be revived at the Paris Grand Opéra. It was withdrawn during the Empire through the influence of the Empress, whose Catholic zeal was offended at the *auto-da-fé* business.

Signor Ardit left London this morning for Milan, where he will remain about a fortnight, and then proceed to Vienna, to assume his duties as conductor of the Italian Opera during Madame Adelina Patti's engagement.

Mozart's birthday was celebrated by a concert at the Grand Hotel, Paris; the programme containing the recently discovered ballet, *Les Petits Riens*, first produced in 1778, and supposed to have been the work of Noverre.

SACRED HARMONIC SOCIETY.—Haydn's *Creation* will be performed at Exeter Hall on Friday next, the 14th inst., under the direction of Sir Michael Costa. Miss Edith Wynne, Madme. Patey, and Mr. Santley are the principal vocalists.

The Philadelphia *North American* having stated that "a big Indian, of the Arrapahoe persuasion, has embraced Christianity, in Washington," the New Orleans *Times* remarks that "a mighty small Indian could embrace all the Christianity there is now."

Mr. W. H. Holmes played his new pianoforte concerto at the Royal Academy of Music rehearsal on Tuesday morning last, to the evident delight of the students as well as the professors, who all applauded the accomplished composer and pianist most heartily.

Circumstances sometimes alter cases. It is surprising what influence a good-looking female singer in a quartet church choir has over the music committee, especially if they are elderly men and a little soft in such matters. She may sing sharp, or flat, or both; *ad libitum* or *obbligato* to the rest of the choir, and may even be subject to hysterics and double-jointed fits; but if she is pretty and knows how to play it, she is good for 600 or 800 dollars a year.

The Milan correspondent of the *Swiss Times* writes:—"Last Sunday evening a series of distressing accidents occurred at the Scala. The clothes of a ballet-dancer caught fire, and but for the immediate aid of the scene-shifters she would have been burned alive; a modiste fell down the staircase leading to the wardrobe, breaking her leg; a stage assistant fell dead, stricken with apoplexy; and a musician in the orchestra went raving mad, and was forcibly conveyed to the hospital."

A Paris correspondent argues that a married woman on the stage exercises less magnetism over an audience than a single woman does; the fact that she belongs to another; that her brightest glances, sweetest dimples, and most musical tones are for him, unconsciously diminish her influence; and states in illustration that there were offered in Paris what were called Christine Nilsson watches, which had a great sale, but when she took a husband their demand so sensibly diminished that the proprietor changed their name.

Miss Liebe, the violinist, has been playing at Boston with signal success. The *Boston Daily Telegraph* writes that each successive appearance of the lady establishes what was said of her at her first appearance here. She is an artist of deep sympathy and wide ability, and withal is filled with that conscientiousness the love of her art and instrument alone can give her. Her playing was characterised by the utmost beauty and finish throughout in her solos—the accompaniment causing her much uneasiness. Miss Liebe played an *Adagio* from Tartini's G minor sonata, a *Scherzo* by Bazzini, and also sustained the violin part in the trio in E flat, No. 12, by Haydn.

On St. Paul's Day, the following boys were elected choristers out of seventy-two:—C. Gardener, F. J. R. Wilkinson, W. C. Ackfield, E. N. Barclay, A. W. Pratt, G. F. Martin, W. W. Crowley, H. R. Woledge, G. J. Berry, D. G. Brooks, H. F. Plant, N. C. Robertson. The Dean and Chapter of St. Paul's are about to erect a choir school, in which the choristers will be boarded as well as educated. Until it is completed one of the Canons' houses has been lent for the purpose, but as its accommodation is limited, the full number of choristers cannot be received until the choir house is completed, which will probably be towards the end of next year, when there will be another election.

Mr. C. J. Bishenden has written to the *Globe* with reference to some remarks in that paper about wrapping up the throat. Taught by experience, Mr. Bishenden goes with his throat almost as bare as that of a sailor, and never has occasion to send a medical certificate to a concert instead of going himself.

Mr. Wilford Morgan has been engaged for a short tour in Belgium and Holland, with an Italian Opera Company, as *primo tenore*. He made his first appearance on Saturday last, at Antwerp, as Alfred Germont, in *La Traviata*. The next parts he is announced for are Edgardo (*Lucia di Lammermoor*), and Elvino (*La Sonnambula*).

We are glad to see that a suggestion which was made by us some time ago is likely to be carried out. At the Church of St. Anne, Soho, a series of services are announced to take place on the Friday evenings in Lent, at which Bach's *Passion according to St. John* will be performed in place of an anthem. The voices will be accompanied by a full orchestra, including harp and organ. It will be seen on referring to our advertising columns, that the arrangements for the convenience of worshippers have already been carefully made; and, looking to the fact that Mr. Barnby is director of the music in this church, nothing is likely to be wanting to render the service worthy of so solemn an occasion.—*Musical Times*.

There is nothing better for a human being, sometimes, than a little hearty praise. Many good people conscientiously act on the directly opposite, and seem to think nothing better than a little hearty blame. They are mistaken, be conscientious in their blame as they may. There are sore burdens enough in life, bitterness and pain enough, hard work enough, and little enough for it, enough to depress a man and keep him humble, a keen enough sense of failure, succeed as he may, and a word of hearty commendation, now and then, will lighten his load and brighten his heart, and send him on with new hope and energy, and if he have any reasonable amount of brains at all, will do him no harm. Sincere commendation is the wine of life. He who withholds it, when he can give it, is a churl; he may be a pious churl, a conscientious churl, a churl from the best of motives, but he is a churl nevertheless.

Theodore Thomas, there is no longer any doubt, has furnished us with music good enough to have a permanent home in this city. The extraordinary excellence of his recent symphony concerts has been acknowledged with one accord. The question now arises, is not such an orchestra worthy to be a fixture of the metropolis, or must it wander about the country half the year? This is the point we should like to see discussed. What Theodore Thomas is really working for is a music hall and permanent metropolitan endeavour in one place. Would those public-spirited gentlemen who invited him to give four concerts in behalf of public taste, coax him to settle here for the sake of himself. To do the best work—and that is what Thomas is trying to do—he should organize popular concerts in this city in his own hall, in a central part of the city. To organize them all over the country is a dreadful example of diffused disappointment.—*New York Arcadian*.

A trial, in which it was sought to recover damages for slander, took place, before Mr. Justice Brett and a special jury, in the Court of Common Pleas. The plaintiff, Mr. Perry, a leading member of Messrs. Coote and Tinney's band, was engaged, with eight or nine other musicians, to play at a ball in Sir Gilbert East's house; and, when the bill came to be paid, the hirer of the musicians complained to their employer, Mr. Coote, that the band had played disgracefully, had got drunk, had stolen wine, and had caused complaint among the guests at their bad behaviour. After a good deal of contradictory evidence, in which several strong speeches were, to a considerable extent, explained away, the jury found that, though Sir Gilbert East, the defendant, had spoken slanderous words, he did so in the heat of the moment, and not maliciously; and that dishonesty had not been imputed to the plaintiff. The judge accordingly entered a verdict for the defendant.

The first of the series of Grand Oratorio Concerts, to be given by the Royal Albert Hall Choral Society, under its new conductor, Mr. Barnby, will take place on Wednesday, the 12th inst., when Bach's *St. Matthew Passion*, the successful revival of which is so intimately associated with Mr. Barnby and his admirable choir, will form the opening work. Amongst the succeeding concerts one feature will be specially interesting to all lovers of Handel—viz., the reproduction of *Belshazzar*, with Handel's own orchestral accompaniments. We have been accustomed so long to hear Handel's works with additional accompaniments, that to hear Handel pure and simple will alone be of considerable interest. For the rest, if the traditions of the Oratorio Concerts be followed in the larger area of the Royal Albert Hall, and the same vigour of attack, refinement of tone, and well-balanced ensemble, distinguish the larger choir in the same degree as the smaller one, there will be abundant cause for gratification at the change.

REVIEWS.

LAMBORN COCK.

A Grammar of Musical Harmony. By JOHN HULLAH, Professor of Vocal Music in King's College, &c. New edition, revised and reconstructed in 1872.

In a postscript to his original preface the author of this manual says:—"The following is not so much another 'new edition,' as a new work, embodying the results of increased observation of the difficulties which present themselves to students, wanting neither intelligence nor industry in relation to the subject of it. Every chapter, every paragraph has been carefully revised, and the order, both of paragraphs and chapters in many instances changed; while the work as a whole, it may be hoped, will be found to have been improved, and the progress of those who may use it facilitated, by a large addition of altogether new matter." These remarks cannot fail of themselves to direct renewed attention to a work which has always stood high in general estimation. Of course, as regards a subject capable of being set forth from various points of view and upon different, if not opposing, principles, Mr. Hullah cannot expect all his reviewers to agree with all his teaching; but, after looking through the work, we must render hearty and willing testimony to its clearness, judicious arrangement, and general adaptability to educational purposes. The grammar may be easily mastered, and he who masters it acquires a good deal of well-ordered knowledge.

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The success already achieved by this popular and pretty song almost takes it out of our hands, making unnecessary any comments upon its worth. We must, however, congratulate M. Jacobi upon the fact that his work deserves all the favour shown to it by the public. The music is full of graceful feeling for some charming verses; it is easy, very effective, and altogether such as may confidently be recommended to those who would have the popular and the meritorious combined. In such a case we cannot hesitate to recommend it to our readers.

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